

翻訳

『茶一利休と今をつなぐ』

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 Chapter 8 *Chaji* is a Ritual Tea Gathering for Communication, Part 1

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You can experience the essential elements of *chanoyu* as a whole by attending a *chaji*, or ritual tea gathering. When you attend a good *chaji*, you can easily understand what I have discussed so far in this book. I have found again and again that those who have never had any contact with the world of *chanoyu* can begin to understand deeply the profound nature of *chanoyu* when I invite them to a *chaji* and offer them its real experience.

You would never develop an interest in baseball and want to begin playing only through watching batting practice. When you watch games fought out by the players of both teams with pure enthusiasm and see their fine plays, you will inevitably begin to admire baseball and want to play the game. Ichiro, Darvish and other eminent players have developed amongst boys who had dreams of becoming good players. It is my dream to establish a cycle where good tea masters would develop, who can then show fine *temae* performances and host quality tea gatherings, which would then inspire young successors.

I would like to invite all of the readers of this book if I could, but this is a hard dream to realize. I hope that you can grasp the essence of *chaji* through this book.

Serving Special “Tea”

Chaji and other tea gatherings are held in order to enjoy tea. There are several *chaji* gatherings named after the time of day. The three basic *chaji* gatherings are called “*sanji-no-cha*”; the noon *chaji* (*shogo-no-chaji*), which is the most formal, the morning *chaji* (*asa-chaji*), mostly held in the early morning in summer, and the evening conversational *chaji* (*yobanashi*),

mostly held after sunset in winter. Furthermore, there is the dawn *chaji* (*akatsuki-no-chaji* or *yogome*), held at dawn in deepest winter, the after-meal *chaji* (*hango-no-chaji*), held after meals, the afterglow *chaji* (*atomi-no-chaji*), held at the request of those who were not invited to a gathering for nobles, but using the same implements as used for the nobles, and the extra *chaji* (*fuji-no-chaji* or *rinji*), held for unexpected guests. There are also annual gatherings to celebrate special occasions; the tea-jar opening *chaji* (*kuchikiri-no-chaji*), which is held in November and which is referred to as the New Year’s Day of tea masters, held to celebrate the opening of tea jars filled with the new tea harvested on the 88th evening of the year, the New Year’s Tea gathering (*hatsu-gama*), held in the middle of January to celebrate the first ceremony of the year, where pupils, friends and acquaintances are all invited, the *chaji* held to celebrate annual events such as that for cherry-blossom (*hanami*) and full-moon viewing (*tsukimi*), and the remnant *chaji* (*na-gori-no-chaji*), held in the late autumn to record the year with the left-over tea. A *chaji* gathering is basically composed of the charcoal-laying *temae* (*sumi-demae*), meal (*kaiseki*), thick tea (*koi-cha*) and thin tea (*usu-cha*), held by a host and less than five guests. One guest will suffice, and it usually lasts about four hours.

For guests, a *chaji* begins with the receiving of an invitation sent by the host. It says, “I would like to serve you precious tea.” (*Oncha sasiagemasu*) This means that the first and foremost aim of *chaji* is the serving of tea, especially thick tea.

Thick tea is an especially precious tea, as it is made with the selected buds of the older tea trees in tea plantations. Some

tea masters might write modestly, “I would like to serve a cup of humble tea.” However, tea masters should have an ultimate pride in the tea and respect tea for itself. My father, the Grand Tea Master, usually says, “You should not serve tea if it is humble.” You should invite guests to take this special tea by saying, “I would like to serve you precious tea.”

Tea leaves in tea jars would be delivered to the tea masters directly from the tea producers of Uji or other notable places. They would fill their tea jars with the precious thick tea in distinctive pouches of the kind with pouches of thin tea covering them, serving as cushions. Therefore, the thin tea is for ordinary daily use, while the thick tea is special tea for *chaji*. The term ‘precious tea’ refers not only to the thick tea but to the whole process of serving the thick tea, so that you should not say “a cup of tea” in this case. If the gathering is planned only around thin tea, then you could say, “I would like to serve you a cup of thin tea.”

The Procedure of *Chaji*

The procedure of *chaji* is designed to express hospitality through the presentation of the service of precious thick tea. I will explain the procedure based on the practice of standard noon *chaji* held in the tea room with a *ro* sunken hearth, which is held from November to April.

The Noon *Chaji*

Yoritsuki: the waiting area for grooming yourself for the occasion

Koshikakemachiai: the outdoor waiting bench from which you can enjoy the view of the *roji* garden path

Mukaetsuke: the welcoming manner of the host

Shoza, the first sitting: beginning with the entrance into the tearoom

Sumi-demae: the procedure of laying out the charcoal

The appreciation of the incense container

The *Kaiseki* Meal

Rice, soup and hors d'oeuvre (*mukozuke*)

The second serving of soup

A boiled dish

A grilled dish

A surprise dish

A small cup of soup

Appetizers

Hot water, pickles

Confections

Nakadachi (intermission): waiting outside

Goza, the later seating: beginning with the second entrance

The serving of thick tea (*koi-cha*)

The serving of thin tea (*usu-cha*)

Closing

The Necessity of Silence

Chaji tea gatherings begin in silence. You should exchange greetings and check the seating order in the waiting area. However, when you step out onto the *roji* garden path and take your seats on the waiting bench, you should remain silent and not miss the sound of the signal from the host to welcome the guests. After the preparation period, the host appears to welcome the guests.

At this moment, the host greets the guests in silence, where the middle gate or other divisions divide the *chanoyu* world of the host from the ordinary world of the guests. Ordinary daily greetings such as “Hello” or, “Long time no see” would spoil the occasion. I am of the opinion that, as the host is in the sacred world whereas the guests are in the ordinary world at this moment, they should not use everyday language to communicate with each other.

The guests then purify their hands and mouths with water from the *tsukubai*, where a cedar ladle is set for use on a stone basin filled with water. They crawl through the narrow entrance called the *nijiriguchi*, where they leave behind their occupational, social status and arms and bow down in order to enter into the other world of *chanoyu*. As the sliding door is shut and locked, the guests become eligible for citizenship of the world of *chanoyu*. At this point, the host and the guests are free to communicate with each other using the same language, e.g., “Welcome” or, “Thank you for inviting us.”

The guests should appreciate the hanging scroll highlighting the theme of the day. The host comes in with the charcoal container (*sumitori*) and lays the charcoal correctly, which is the charcoal-laying *temae* (*sumidemae*). People would generally keep a fire going in the hearth of their houses in order to facilitate daily cooking in the days of Rikyu. However, the charcoal-laying *temae* is performed to show that this is the sacred fire for making tea like the special fire (*bekka*) used for sacred rituals. As I mentioned during the discussions I had with Professor Uchida Tatsuru, which are cited later in this chapter, the guests and the host develop a closer relationship by encir-

cling the fire.

The charcoal takes a while to burn to a red color and it is already lunch time. A meal called *kaiseki* should be taken before having the strong thick tea.

The *Kaiseki* meal is served so that the guests are in the best physical condition. It is served with the words, "I would like to serve a humble meal." It was originally composed of a cup of soup and three dishes (*itiju-sansai*; *miso* soup, hors d'oeuvre, a boiled dish and pickles) so as not to interfere with the enjoyment of the thick tea. It does not mean a poor meal but it is made with selected seasonal ingredients. However, as *chaji* has become more elaborate, luxurious delicacies are often now served during a *kaiseki* meal. As the thick tea contains a lot of stimulating caffeine, sake is often served so as to counteract the effects of the caffeine-rich tea and to invite the guests into another world. You may be surprised to learn that wine is served at a *chaji*, but some people would have begun *chanoyu* in order to enjoy wine. However, as *chaji* is not an ordinary banquet, please be careful not to drink too much. Confections are usually served just before the thin tea, but in the case of *chaji*, the main confections are served at the end of the meal and this is the end of the first stage, or prologue, of *chaji*. Rikyu said that *chaji* should last up to four hours (*futa-toki*), but more than two hours have already passed by this stage.

The Radiant and Tense Main Stage

The first stage of *sumi-demae* and *kaiseki* held before the performance of thick tea is called the shady stage (*yin-no-seki*), and the program is performed in dim light as the windows of the tea room are covered with bamboo blinds. When the *kaiseki* meal finishes, the guests go out of the tea room during the intermission, the host opens the skylight to ventilate the room, to blow out the food odors. This is done not only for practical purposes, but also in an attempt to change the mood. The decoration of the alcove is also changed from a flat scroll to one with three dimensional flowers, that is, from an inanimate object to animate life. When the guests enter the tea room again, the host has taken away all of the bamboo blinds on the windows. As bright light fills the room and bright flowers are hanging, the stage has been changed from a peaceful and relaxing mood to a tense space for the thick tea performance.

The mood of the host and the guests is intensified to focus on a cup of tea at the climax of *chaji*, that is, the stage of the thick tea. The guests have swept away their mood of relaxation connected to the *kaiseki* meal, and they re-enter the tea room in silence, while the host, who sometimes changes his attire, begins the *temae* in silence. To understand the mind of the host

during the performance and to synchronize with it, words are unnecessary, which individually distinguish the "you" and the "I".

The performance of *temae*, which follows a specific model and contains a repetition of certain movements, should have the effect of synchronizing the physical senses. Eventually, all the guests share a cup of tea. Sitting close together in a small tea room, encircling the fire and water, and breathing in synchronization, they are focusing on a cup of tea in an intensely wordless atmosphere. There then emerges a moment where the physical bodies and the words which separate individuals disappear and where they can feel a heart to heart connection. It is a fragile moment and they will return to their normal divisions in a short time. But *chaji* is planned to realize this brief moment. *Chaji* is a well-planned system to indulge our innate intricate desire to be unified with others.

After the thick tea and the appreciation of the implements, the thin tea is served in the same small room in the *wabi* style. In the calm afterglow of the tense thick-tea performance, guests enjoy the thin tea and accompanying implements not quite in a boisterous but in a slightly different mood. They use symbolic and powerful implements in the thick tea performance. On the other hand, during the serving of the thin tea, beautiful, decorative and appealingly themed implements, for example, glazed, patterned tea bowls and *natsume* tea containers with patterns of plants and others, are used. Therefore, there should be a contrast between the two types of tea as the thick tea is heavy and should be the main focus, while the thin tea is subordinate and light. The thin tea is sometimes served in a large room, where the hanging scrolls should be changed to those of one-line sayings or colourful pictures.

The Notion of the Four Seasons

In a rather new trend in *chanoyu*, performances are planned around the theme of the four seasons. When we examine the records of the tea gatherings in the days of Rikyu, however, we can scarcely find any plans based on the four seasons. They may not have needed to bring in seasonal themes to their tea gatherings as they may have already led daily lives far closer to nature than the lives we lead today. On the other hand, the four seasons have become precious unusual experiences today. As *chanoyu* was originally aimed at unworldly unusual experiences, it is ironic that we have returned back to the original.

For example, there is a red *raku* ware called Kimamori (literally meaning the guardian of trees) made by Chojiro. It is a simple tea bowl which is said to have been left by the pupils of Rikyu when he made them select an object from among the tea

bowls made by Chojiro. *Kimamori* used to be the name given to a persimmon left on the tree for the sake of a good harvest in the next year. Rikyu named the tea bowl after its color and after the episode above. Although the name symbolizes a persimmon conveyed through the appearance of the tea bowl, they used it all year round. They may not have strictly distinguished between the four seasons. I am sorry to say it, but this rare bowl was crushed in the Great Kanto Earthquake of 1923. It was faithfully reproduced with the original pieces embedded, and is in the Matsudaira Koeki Kai collection.

The theme of the four seasons has become the main focus of the tea gatherings of today partly because many tea gatherings are held on a large scale (*oyose*). Flowers and confectionaries usually symbolize the theme. In the same sense, they serve cold sweets in summer and sweet bean soup (*zenzai*) or steamed cakes (*manju*) in winter. They serve tea in shallow tea bowls (*hira-jawan*) in summer and in cylindrical tea bowls (*tsutsu-jawan*) in winter in the same way.

The standard “cool in summer and warm in winter” seems like a permanent fixture these days. The usage of sunken hearths (*ro*) and braziers (*furo*) symbolizes this. Braziers are mainly used in summer between May and October in order to boil water in kettles. Their origin goes back earlier than the sunken hearths and they are made of iron, bronze, ceramic, wood and many variations. They can be used all year round and basically as formal implements.

Sunken hearths, on the other hand, are placed at the center of tea rooms and are around 42 centimeter square and are basically used as informal implements. They are used in the cold season from late autumn to spring, that is, from November to April. They were originally used for heating, became distinguished as braziers, and were refined in size and usage in the days of Rikyu. This may be a good example of the changes of the sense of the four seasons over the centuries and the reflection of these changes seen in the organization of *chaji*.

An Inquiry into the Refinement of the Five Senses: The Structure of Physical Culture

Could you have imagined *chaji* in some ways? Then, how is the communication in *chaji* established? I will use the dialogue I had with Professor Uchida Tatsuru, whose major is French contemporary thought and body theory, from “Nippon noshintai” no.3, *Kangaeru hito* vol. 2008 summer.

I invited a few guests along with Professor Uchida to the noon *chaji* hosted by myself in order that they could have the opportunity to experience what is happening in *chaji*. We had an intensive discussion on the essence of *chanoyu* communica-

tion, and how to achieve profound synchronization. Please read this with the image of the *chaji* ceremony that I have described above.

Uchida: I thought, “Marvelous!”, “What a performance!”, when I saw your thick tea performance. It was part of the program, wasn’t it? The actual aspect of *chanoyu* is not how to operate the body but how to make all the five senses function.

Sen: Exactly. We would tire ourselves out if we tried to sharpen our senses in our daily life. So our daily life is condensed into *chaji*.

Uchida: As I am a martial artist, I can empathize with the person who is in high tension and performing an unsurpassed action, as if your mirror neurons empathized with your active cells. (Laughter)

Sen: Synchronizing?

Uchida: Right. When I observe a person who is performing a beautiful action closely, I can synchronize with the physical senses and begin to feel good. At the same time, my physical senses become dense, and then something happens in my body. So my breath was taken away during the thick tea performance. You suddenly changed at that moment.

Sen: That is the production and climax of *chaji*, so that in formal *chaji* people change into black formal crested kimono from colored crested kimono at that point.

Uchida: I felt your strong power of direction at that moment, which was saying that we should synchronize with the changing tension of your body and that we should react to your change of temperature and breathing and the movement of your cells. People usually fall into an ecstatic state when they are grasped and guided by somebody who has an extremely strong power of directing the senses. But, the thick tea procedure probably lasted only about 10 to 15 minutes, right?

Sen: Yes, as it was only for making up the thick tea. We should remain silent at that moment, since there emerges a distinction between the ‘you’ and the ‘I’, when we exchange words.

Uchida: We shouldn’t say, “I think...” at that moment. Words would have broken the tension at that point. It was a precious moment when we were all unified.

Professor Uchida is a scholar majoring in French contemporary thought and also a martial artist, leading *dojo* studios in Aikido and Jojutsu. He is interested in *Noh*, *Zen* and *chanoyu*, which were established during the Muromachi period and the age of civil war, when the classical martial arts were also established. The basic forms of the above mentioned arts that we follow today have been handed down from those days. He has been

practicing *Noh* performance for more than ten years. *Noh* performance focuses on the senses of sight and hearing, and the martial arts focus on them too. On the other hand, we have to operate all of the five senses, that is, sight, hearing, smell, taste and touch in *chaji*. This is the largest difference between *chanoyu* and the other arts or religious rituals.

Revolutionary Egalitarianism

Uchida: You might not refer “to conveying the physical senses” in the world of *chanoyu*, but you should have a confirmed strategy to synchronize all the parties in the space.

Sen: That’s right. We talk about *ichiza-konryu*, which means building up the gathering together with all the parties seated in that place. The ultimate and ideal state of the host and guests is referred to as *hinju-gokan* and *hinju-rekinen*.

Uchida: What is *hinju-gokan*?

Sen: It means that the host becomes the guests and the guests become the host. That is, the distinction between you and I becomes obscure.

Uchida: Then, what is *hinju-rekinen*?

Sen: It means that the host and the guests are clearly distinguished. This induction is the ideal state of the host and the guests in the world of *chanoyu*.

The seating of the guests in *chaji* is ordered from the first, the second, the third, and so on, which is just to expedite the performance of *chaji* and does not refer to the guests’ ranking. Since, even if there are five guests, we are ultimately conscious of the relationship between the host and each guest. Thereafter, we are aiming towards the eventual unification of the host and all of the guests. As they were restricted by their social status or order in the Azuchi-Momoyama period, they would have been pleased to see that they could overcome this form of discrimination during tea gatherings. It has been pointed out that the ritual of guests sharing a cup of thick tea may have been related to the ritual of the Catholic Mass. Furthermore, as the sharing of a cup of tea by all of the participants could appeal revolutionary egalitarianism, it should have been politically controversial.

By the same token, we can think of another reason for sitting straight, which has usually been thought of as the symbolic agony of *chanoyu*. Sitting straight may have been required after tea gatherings in small rooms became the norm. Sitting in a relaxed manner had previously been the norm, but it is clear that, when all the guests sit together in a small room, the space for each participant becomes smaller and sitting straight would

be more suitable for a quick and smooth gathering. Relaxed sitting is good for comfort, but it is unsuitable for where quick actions are required.

We can say that they introduced behaviors connected to a rather negative image, behaviors such as moving on the knees, which was traditionally the behavior of someone of low social status, and sitting straight, which was one of the punishments for convicted criminals. Maybe they enjoyed this inversion of the negative to the positive in the special theatre created through *chanoyu* performance.

As sitting straight is actually feasible, tea rooms and their design and the pauses and sizes of the movements and the general procedure of *temae* are designed based on this posture. *Ryurei*, the tea performance held while guests sit on chairs, is also a possible form of *chanoyu*. However, I think that it should not be performed solely for the more comfortable sitting position, but rather for the revival of the physical senses acquired from sitting straight.

The Essence of *Chaji* – Ruminations on Human History

Uchida: Why did *wabi-cha* rise in the Sengoku period, or the age of civil war, after the Onin War? I think it was a necessity, because the war caused devastating effects on the community. People had an acute need for the reconstruction of their communities and the training of the human body to support its reconstruction. What is effective for this is the sharing of something which cannot be divided, things like gases or liquids. That is why we can observe the ritual sharing a cup of wine or tobacco all over the world. Instead of the idea that “This is mine, and that is yours”, people are living together and each individual body is not distinctively recognized. How could they live comfortably with each other, and achieve a better community? I think that *chanoyu* embodies this idea and allows us to think of it more seriously and technically. (Laughter)

Sen: Indeed. Fighting in order to win wars eventually means making clear distinctions between you and me.

Uchida: Exactly. So that they pushed for the reemergence of the original state of the community where there had existed the basic pleasures of synchronizing breathing, friends and the physical senses.

(Skip)

Uchida: Was the smallest tea room produced by Rikyu two tatami-mats large?

Sen: Taian at O’oyamazaki in Kyoto is two tatami-mats large. The record for the smallest tea room is one and a half tatami-mats.

Uchida: One and a half!? Can all the guests fit into a space that

small?

Sen: Kankyuan of Mushakojisenke in Kyoto is one and three-quarters tatami-mats large, and is called *ichijo-daime*. The host and about four guests can sit there.

Uchida: Incredible (laughter). But, why is it three quarters of a tatami-mat?

Sen: We have *daisu* shelves which are placed in *shoin* for the decoration of the implements. Three quarters indicates that the width of a *daisu* shelf has been cut out, which signifies that the host is not aiming for a materialistic *chanoyu*. The three -quarters large tatami-mats are called *daime-datami*. And they have produced *ichijo-daime* (a tatami mat and a *daime-datami*) and *nijo-daime* (two tatami mats and a *daime-datami*) and other sizes too.

Uchida: They deliberately cut off a quarter, don't they? Marvelous! What a powerful image!

Sen: When you lay out the implements, a room of one and a half tatami-mats is rather small. *Daime-datami* makes things feel spacious.

Uchida: We might feel uneasy if we were to sit together in such close proximity with other guests who may not be able to synchronize the bodily sensations in such a small room. That is why we should share the limited resources together to commit to the place with our five senses.

Sen: Exactly. It is really well planned as the distance between all decreases as they enter the tea room and they immediately surround the fire in the sunken hearth. This may evoke that sense of wonder when, for the first time in history, people huddled together to gaze at fire. They say that *chaji* is the epitome of our life, but I think that, in essence it encapsulates the history of man.

Uchida: I think so too. Ontogeny repeats phylogeny. Likewise, *chaji* seems like the revival of the story beginning with the orangutans and leading up to the point at which human beings formed communities.

Sen: The beginning was silent, without words, right?

Uchida: Yes, it was. We crawled on all fours at the entrance, and then, once inside, walked straight. We saw fire during the charcoal placing *temae* procedure, do you remember? Our bodies are still concerned with the point where human beings branched away from primates. Do you remember how we branched away from them? That is when we created communities! (Laughter)

Sen: And then we had a ritual banquet with food and wine.

Uchida: That was interesting too. We saw fire at first as we chatted away, and then had a banquet. That represents the pleasure of a community beginning to form in our society.

After that, it's like, "This is not enough. Let's move to the next stage?" (Laughter)

Sen: That is thick tea. After all, we cannot get to the thick tea without the banquet.

Uchida: We might feel uneasy if the thick tea stage came directly after the encircling of the fire. The climax of *chaji* should be the continuous process of the *temae* of thick tea and the drinking a cup of tea shared by every participant. Before that, the program begins by encircling the fire, moving on our knees, and walking on all fours, which is like beginning from the primitive beginnings of us humans. After looking at the fire, living together, having a meal, and drinking wine, our bodily sensations begin to synchronize. And then, "Shall we try real synchronization now? Let's begin!"

Tens of thousands of years ago, the community of human beings moved up from one stage to the next for the first time when a particular leader with strong initiative imparted a physical sensation to the rest of his community and all of that community shared the illusion of unity as one body. They would have felt high with dopamine when they shared this illusion. When the illusion faded away and after they came back to reality, they would have talked together and would have said that they should work together all the time. They would continuously imprint this sensation and eventually establish a community of human beings. *Chanoyu* still practices this process from such a long time ago. (Laughter)

Sen: That's a very interesting idea. However, while we continuously mention hospitality, the host is actually enjoying things immensely. *Chaji* would be boring without enjoyment.

Uchida: That is exactly what hospitality is all about. If all of my selfish requirements were not satisfied, I wouldn't feel happy. The ultimate purpose of hospitality is treating oneself, but nobody knows how to treat themselves today, or how to love themselves, or how to cherish themselves.

When we think of cherishing ourselves, the fundamental issue should be our own physical sensations. It should be indispensable to get into our own beings, and to ask if our bodies are positioned in the best posture, or if we are wearing the most comfortable clothes, or if we are eating what we most want to eat. Can those who do not recognize their own physical sensations understand other people's hunger and thirst?

Sen: That is exactly what I think. Can those who cannot satisfy themselves satisfy others? In *chanoyu*, we have the saying "Enjoyment is seven tenths for the host."

Uchida: Perfect. Knowing how we can be satisfied forms the basis of hospitality.

Sen: I think synchronizing and sympathy mean giving satisfac-

tion to the guests through your own enjoyment.

Uchida: Right. Our own enjoyment, the tension within our bodies, their liberation, and our sense of accomplishment are infectious. *Chanoyu* is, first and foremost, the art of maturity. It was a very exciting experience. Thank you very much.